



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME IV

NEW YORK, AUGUST, 1909

NUMBER 8

SIR CASPAR PURDON CLARKE

TO allay any anxiety on the part of our members with regard to the health of our Director, it should be authoritatively stated that recent advices from Sir Purdon Clarke indicate that he is rapidly improving. He left New York for his usual vacation abroad far from well, but intending to return before the summer was over. His English physician thought it unwise for him to subject himself to the strain of the hot weather and advised a longer rest. Our President, Mr. Morgan, who saw him in London, gave him an extended leave of absence, so as to insure complete recovery. Sir Purdon writes that he feels much stronger and much better.

THE HUDSON-FULTON EXHIBITION

M^{R.} CLAUDE PHILLIPS writing in a recent number of the *London Daily Telegraph*, says of the paintings in the Dutch section of the Hudson-Fulton Exhibition:

"There are now promised no fewer than thirty-five Rembrandts of the highest quality, these having been selected from the great collections of New York, Philadelphia, Boston, Baltimore, etc., by Dr. Valentiner, formerly a pupil and assistant of Dr. Bode, of Berlin, and, as such, a specialist in the study of Rembrandt. Of course, a far more extensive and varied representation of Holland's greatest master was achieved in the successive exhibitions of his works held at Amsterdam and then

at our own Royal Academy; but among the permanent collections only that of the Hermitage can show a like number. It will be of painful interest, a little later on, to compare the catalogues of these two great European Rembrandt exhibitions with that of the New York loan collection, and to note how many masterworks have since changed hands, and crossed the Atlantic to take their place as centers of attraction in the collections of the New World.

"The display of works by Vermeer, of Delft, will be of unsurpassed interest. It will consist of five undoubted paintings by this rare master, including the well-known examples in the Morgan, Huntington, Marquand (Metropolitan Museum), and Johnson collections. Only two authentic paintings from the same brush—there being now altogether seven Vermeers in the United States—will be absent from the show. No English loan collection has at one and the same time been able to show anything like this number of paintings by the master who is now by collectors of Dutch art coveted above all others, save Rembrandt alone. England still—but for how long?—retains a good number of fine Vermeers, though the finest of the lot, the superb 'Conversation Piece' of the Francis Hope collection, departed a few years ago to Berlin, there to face an equally magnificent De Hooch in one of the galleries of the new Kaiser-Friedrich Museum. We have still in Great Britain, to speak only of the best known examples, the early 'Christ with Martha and Mary,' in the Coats collection; the famous 'La Fille qui Rit,' once in the Double collection at Paris (where it was etched by Jacquemart), and now in that of Mrs. Joseph; two remarkable ex-